

3

KATSUHIRO OTOMO



牙

translation and english-language adaptation

**TOKO UMEZAWA, LINDA M. YORK,
JO OUFFY, and OARK HORSE COMICS**

graphics adaptation and sound effects lettering

**DAVID SCHMITZ, DIGIBOX
and EDITIONS CLENAT**

digital lettering and additional graphics adaptation

**DIGITAL CHAMELEON
and OARK HORSE COMICS**

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AKIRA

KATSUHIRO OTOMO



AKIRA BOOK THREE

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Published by Dark Horse Comics, Inc. (B054 3 1) 3101 Grandview, Oakland, CA 94612 • www.darkhorse.com

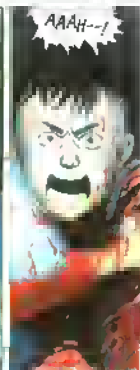
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First edition: June 1991 • ISBN 1-56161-305-4

Printed in Canada • 00 3 1 3 0 5 1 3 7 1

**BOOK
THREE**

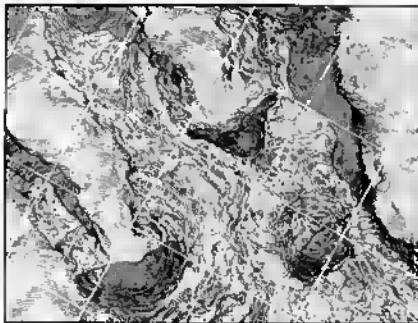

DARK HORSE COMICS®











FOCUS ON THE AREA
BETWEEN COORDI-
NATES N-35 AND E-75
AND INCREASE
MAGNIFICATION.

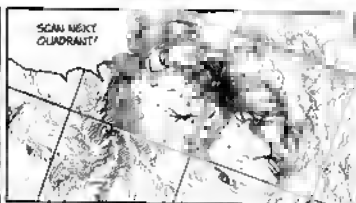


BEGIN
SCANNING!



SIR, AT THIS ANGLE
OUR ORBITAL
VELOCITY IS CAUSING
A DELAY IN THE
SCANNING CAL-
CULATIONS...

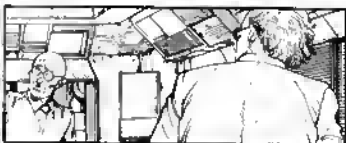
CORRECT
FOR THE
DELAY!

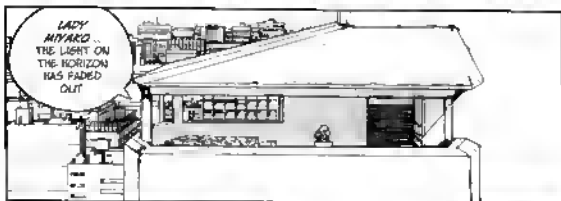


SCAN NEXT
QUADRANT!



...

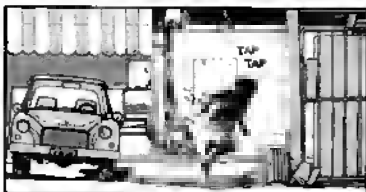


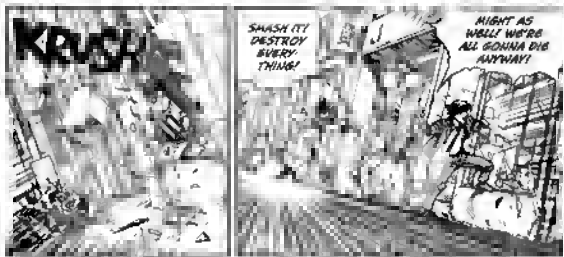


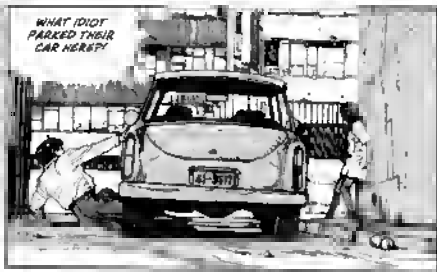












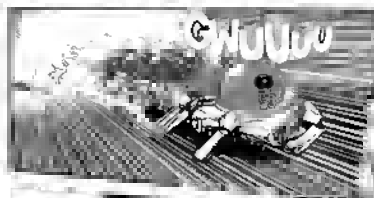
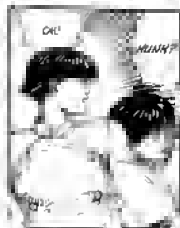


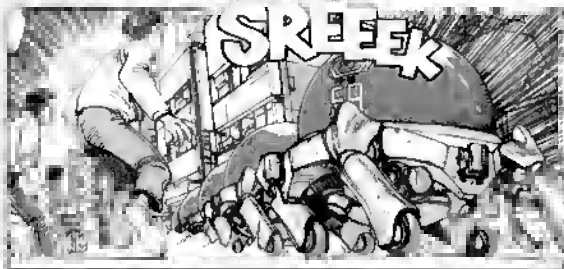
LIKE A BUS
MECHANICAL
SPIDER!



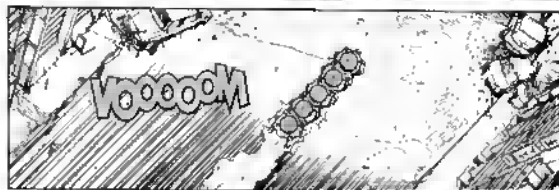
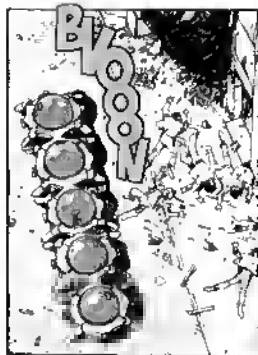
I THINK SOMETHING
REALLY SERIOUS
HAPPENED WHILE
WE WERE
AWAY



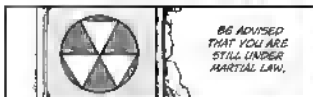
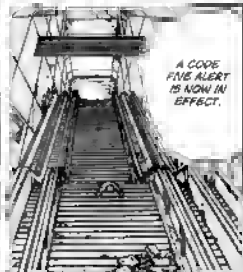
















AW, SHUT
UP! STUPID
PIGS!



STUPID KIDS! THEY
THINK THIS IS ALL
SOME KINDA
GAME!

HEY, KNOW
WHAT I HEARD
ABOUT THESE
THINGS?



WHAT?



YESTERDAY AT THE
EXLUDED MEN'S
CLUB, SOMEONE
SAID...

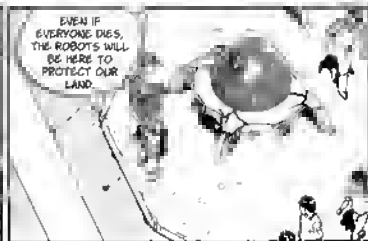


THE 'CARETAKERS'
WERE BUILT TO
WITHSTAND NUCLEAR
ATTACK.

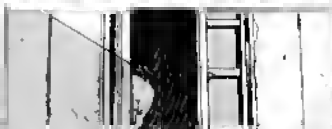
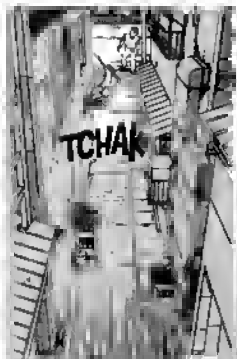
'IF WE HAVE TO TAKE
SHELTER UNDERGROUND,
THEY CAN STAY UP
HERE IN ALL THE
RADIATION...'

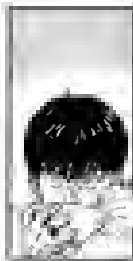


...AND FIGHT
OFF ANYONE
WHO TRIES TO
INVADE.



EVEN IF
EVERYONE DIES,
THE ROBOTS WILL
BE HERE TO
PROTECT OUR
LAND.





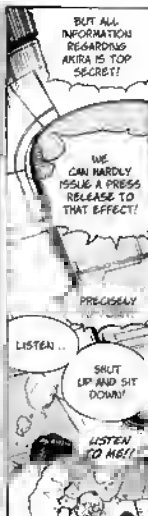


DON'T BE
ABSURD!

BUT...

WE CANNOT
GO ON AS IF
NOTHING HAS
HAPPENED!

NO
BUTS!



BUT ALL
INFORMATION
REGARDING
AKIRA IS TOP
SECRET!

WE
CAN HARDLY
ISSUE A PRESS
RELEASE TO
THAT EFFECT!

PRECISELY

LISTEN ..

SHUT
UP AND SIT
DOWN!

LISTEN
TO ME!!

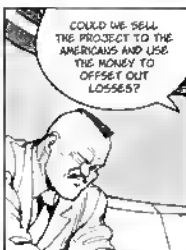
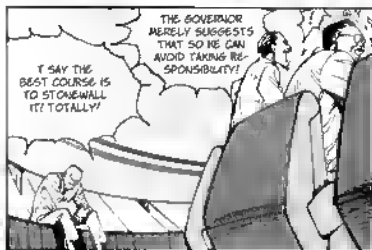


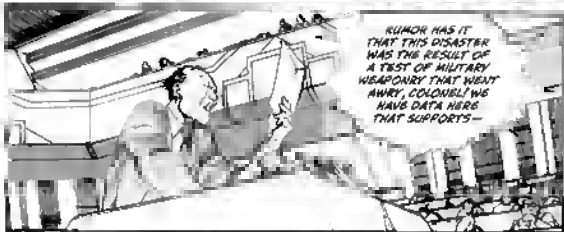
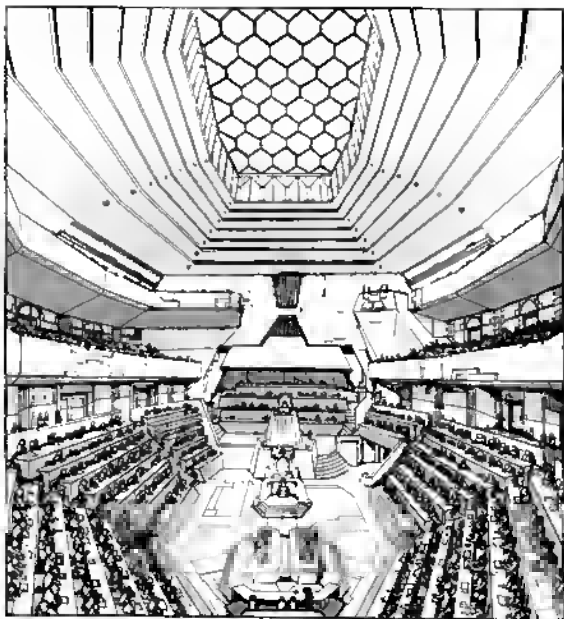
TOP SECRET P IT'S
TOO LATE TO TALK
ABOUT SECRETS! THE
MEDIA ALREADY
KNOW!

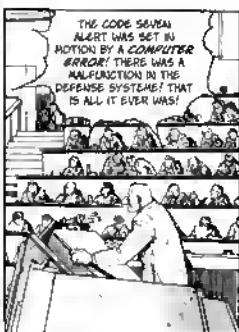
WE MUST FIND
THE SOURCE OF
THE LEAK!

AT THE
MOMENT, THAT'S
NOT OUR CHIEF
CONCERN!

WHAT
MATTERS
NOW IS THE
NUMBER OF
CASUALTIES
ARISING FROM
THE CODE
SEVEN
ALERT!

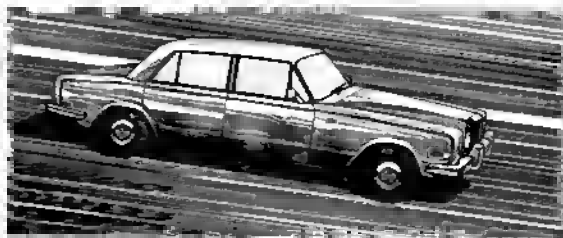
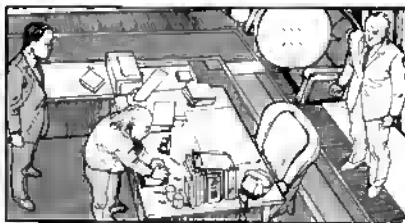






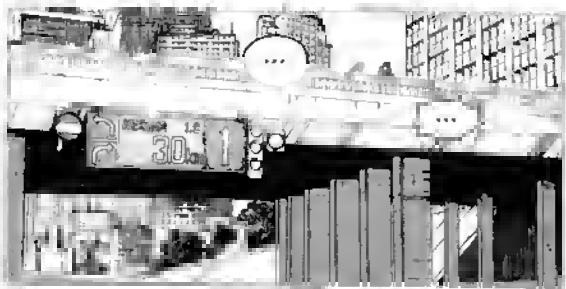


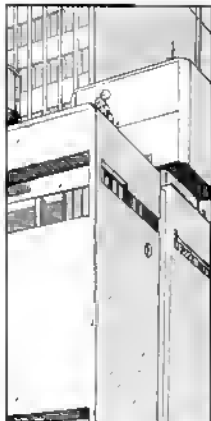


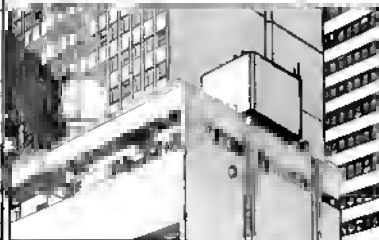
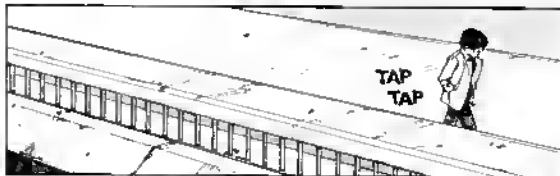


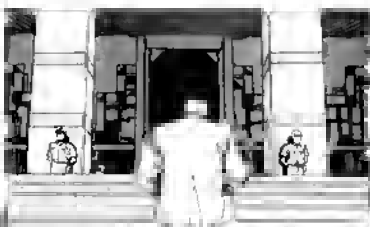


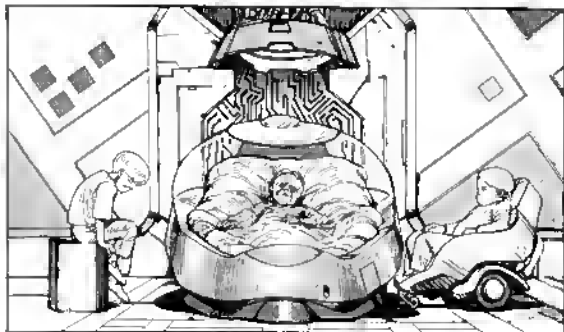


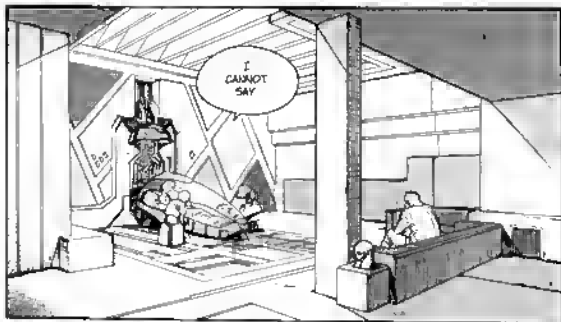






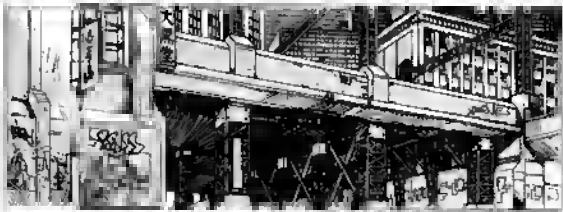
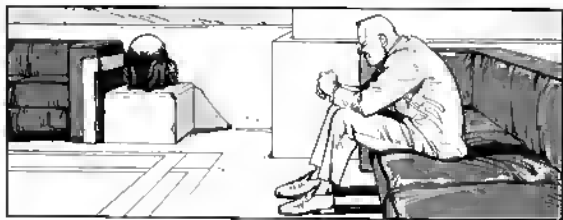


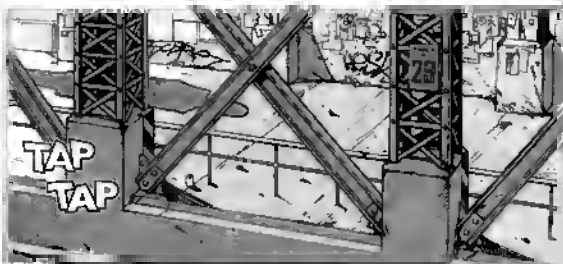


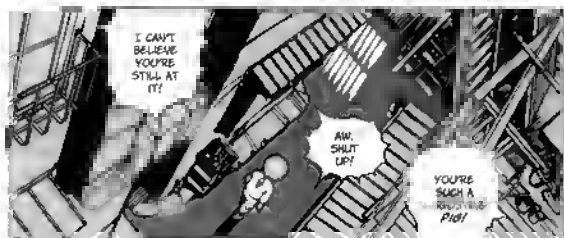


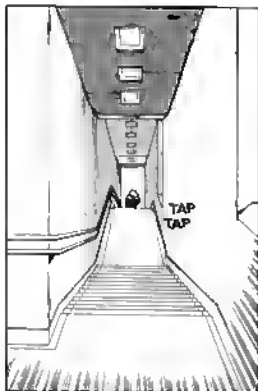
THAT'S PRECISELY
WHY I WANT TO
FIND HIM NOW.
BEFORE HE'S
FULLY AWAKE!

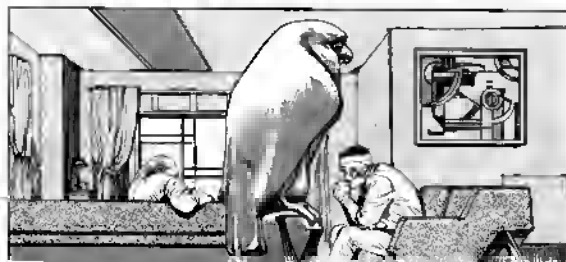














...I WAS
THAT CLOSE. AND
THEN, AFTER I'D
COLLAPSED, THE
SOLDIERS CAME,
AND ..



WE ALMOST REACHED THE
SECRET OF AKIRA AND MY
BEST FRIEND DIED.



I SWEAR
I'LL MAKE
THEM PAY!



NEVER
MIND THAT
NOW.



BUT
WE FINALLY
KNOW WHERE
AKIRA
IS!



HE'S
NOT THERE
ANY MORE.



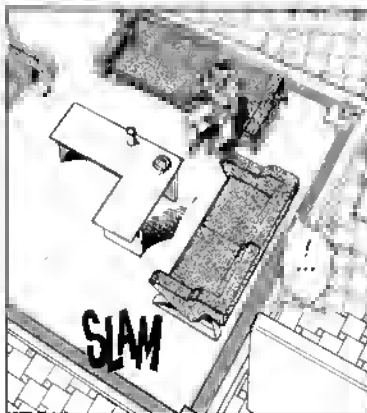
WHA--?

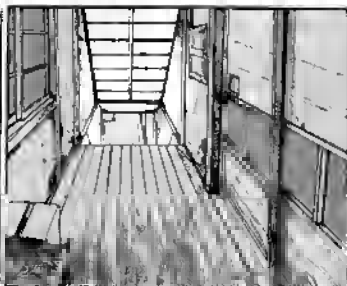


WHILE YOU
WERE OUT OF
COMMISSION, OUR
PARTY REVISED
ITS POLICY.

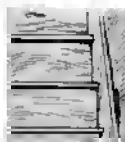


IN THE NEAR FUTURE,
WE EXPECT TO BE
ABLE TO ATTACK THE
GOVERNMENT QUITE
OPENLY.

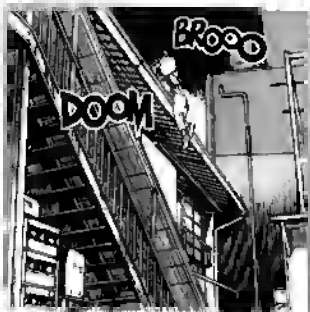


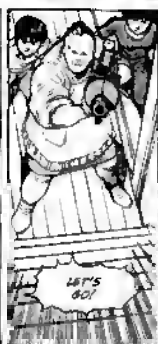
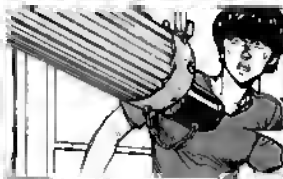


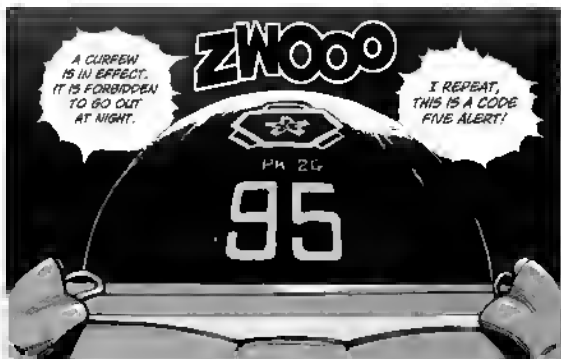


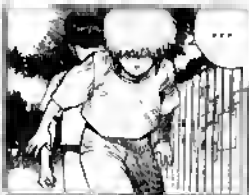




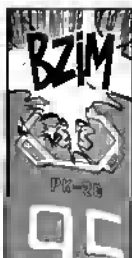








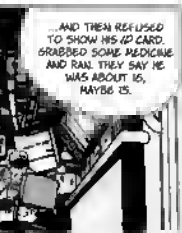
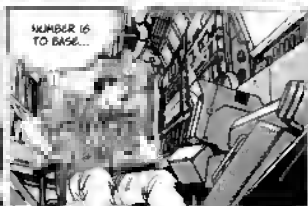






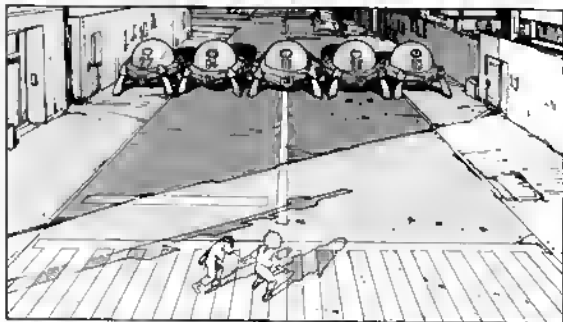
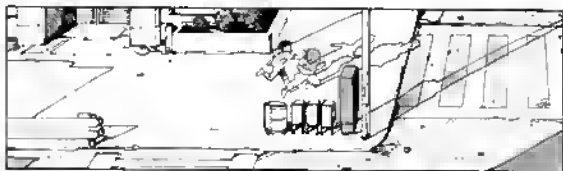


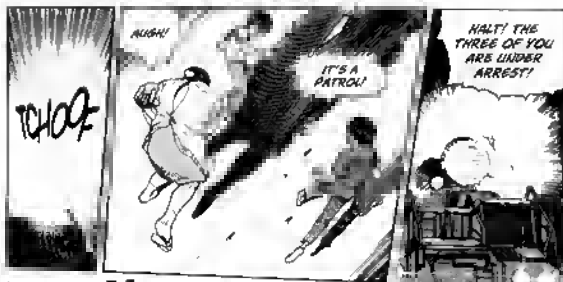






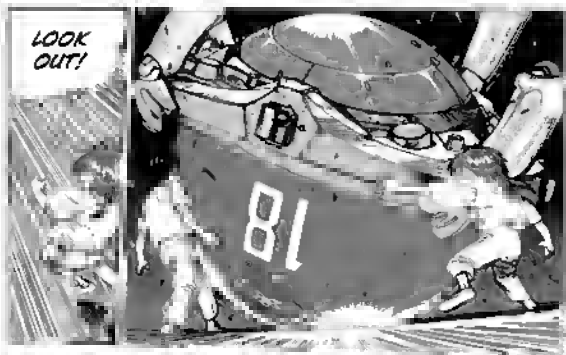






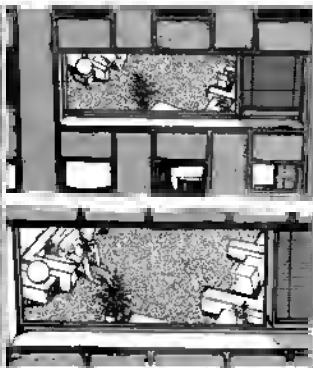




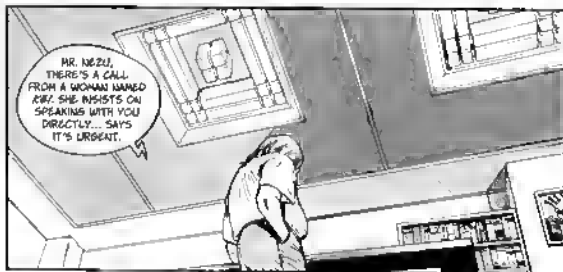
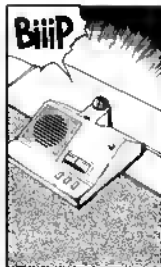


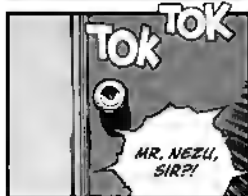


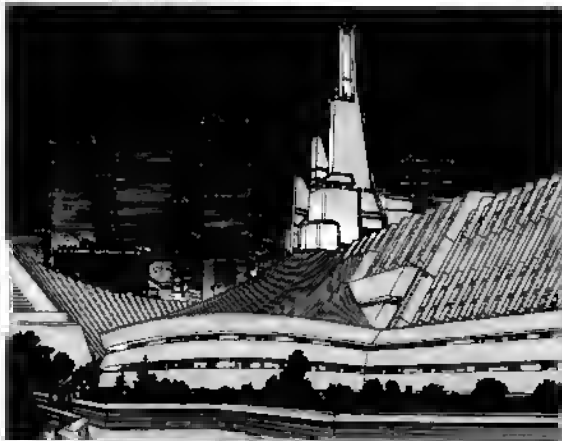
















...A GIRL CALLED
KEI, AND A BIG
WOMAN NAMED
CHIYOKO, WHO'S IN
CHARGE OF THEIR
WEAPONRY



TH- THEY
WORKED FOR
ME ONCE, BUT
THAT WAS IN
THE PAST.

WE SEVERED
OUR TIES WITH
THEM DURING
A RECENT RE-
ORGANIZATION.



THERE WAS
ANOTHER ONE WITH
THEM, A TEENAGE
BOY I DIDN'T
RECOGNIZE

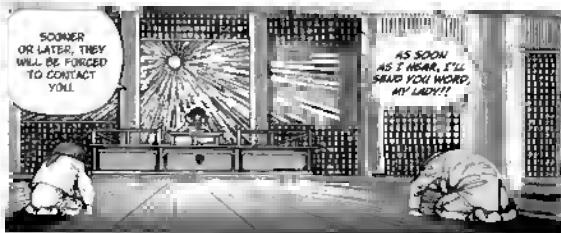


I SEE...

M-MAYBE
THEY'VE GONE
INTO BUSINESS
FOR THEMSELVES



WELL, EVEN
WITH AKIRA IN
THEIR POSSESSION,
THEY'RE NOT IN A
POSITION TO EXPLOIT
HIM WITHOUT
HELP.



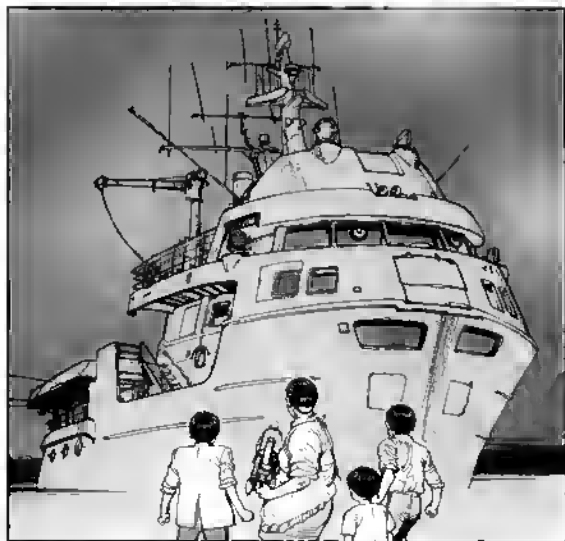
SOONER
OR LATER, THEY
WILL BE FORCED
TO CONTACT
YOU.

AS SOON
AS I HEAR, I'LL
SEND YOU WORD,
MY LADY!!!

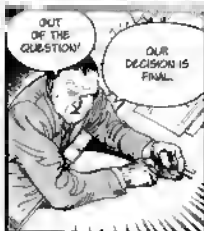






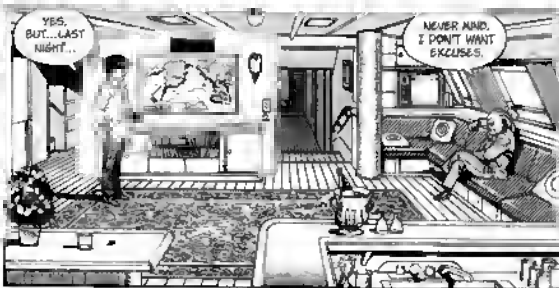
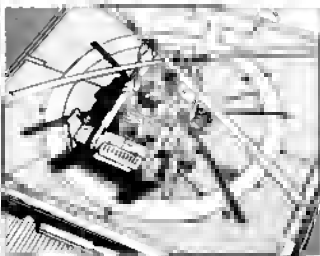


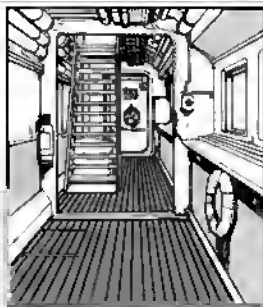














AS YOU
CAN IMAGINE, I
WAS SWEATING
BULLETS...



I SWEAR LADY
MIYAKO CAN SEE
DIRECTLY INTO MY
MIND, BUT SHE DIDN'T
ACCUSE ME...NOT
DIRECTLY.



HOWEVER...

...WE HAVE LITTLE
TIME IN WHICH TO
PLAN OUR NEXT MOVE
AND A GREAT DEAL
OF RESEARCH STILL
BEFORE US!



THERE'S NO
POINT IN TAKING
CHANCES! KILL
THEM!

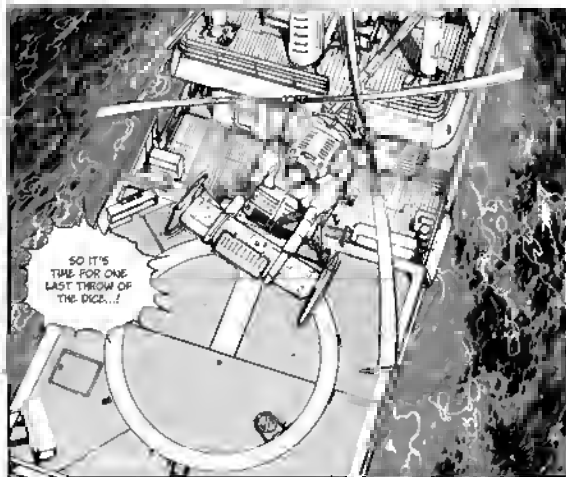


ALL
THREE OF
THEM?



WE
HAVE NO
CHOICE!

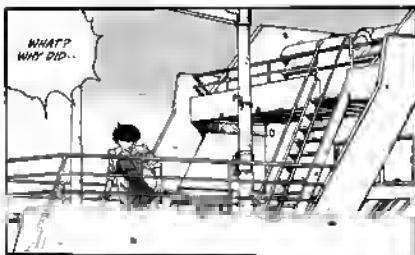
SWAP
SWAP





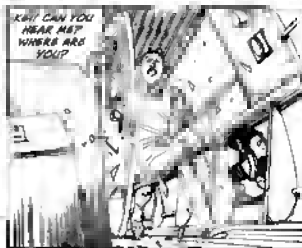
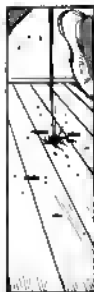




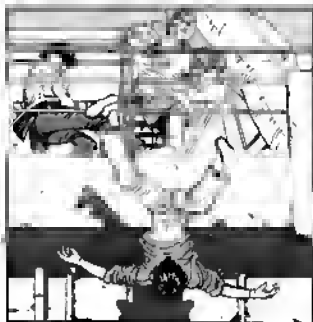








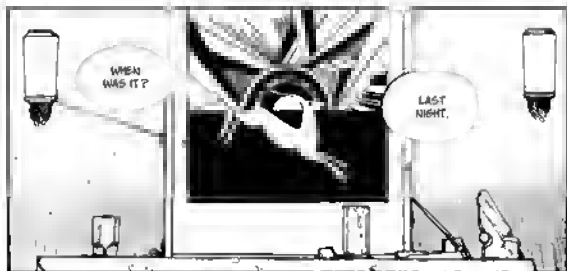


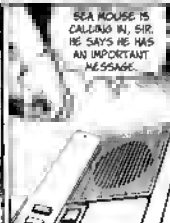
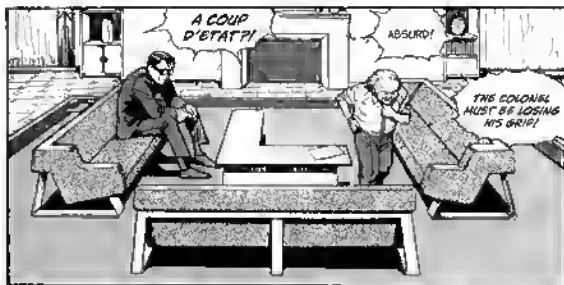












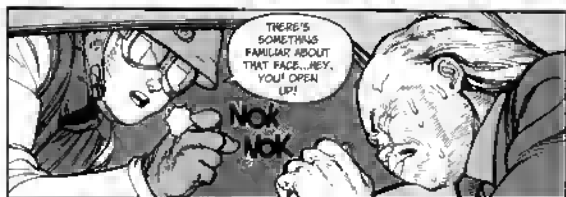




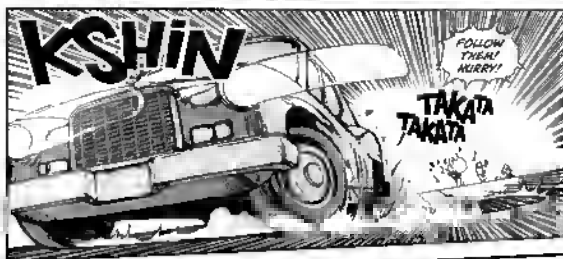




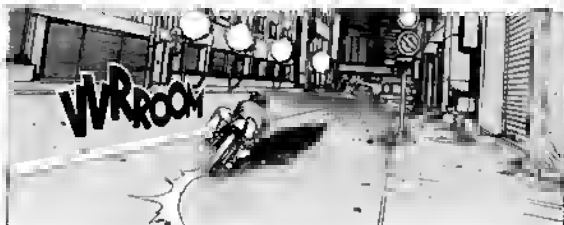


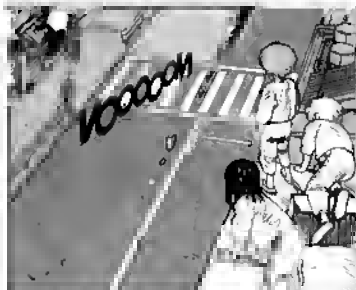


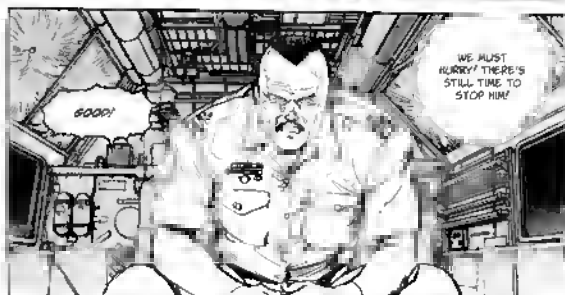
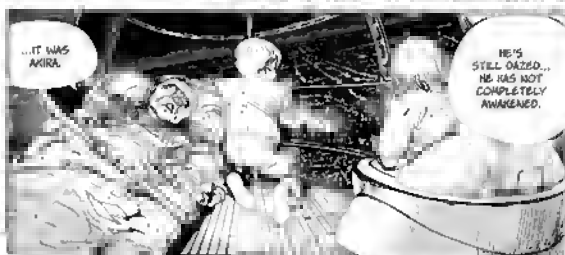
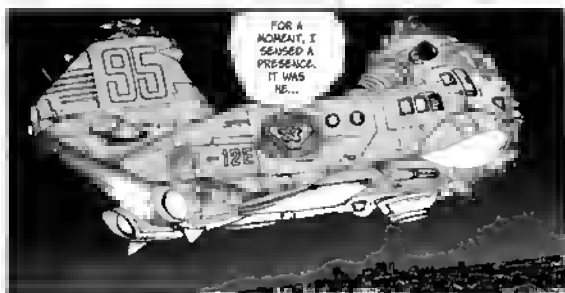


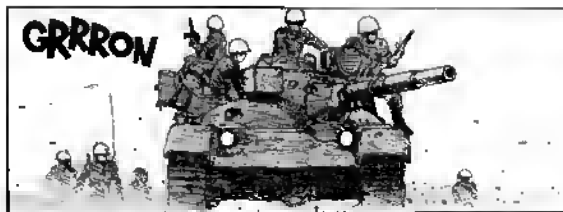


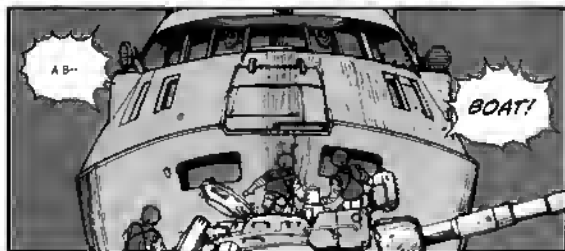
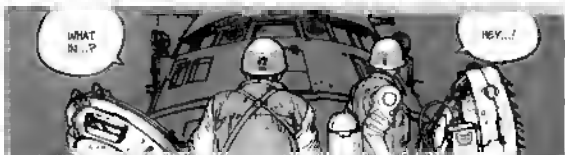
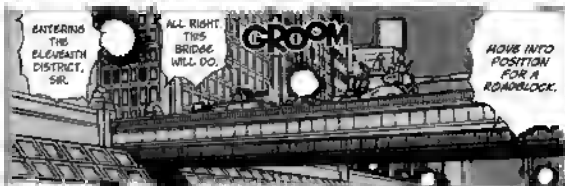




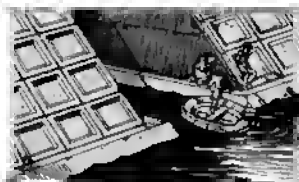




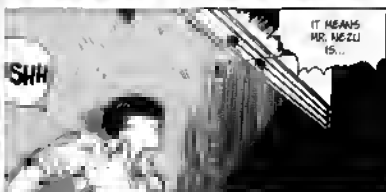
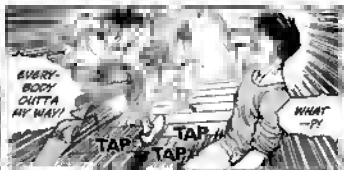






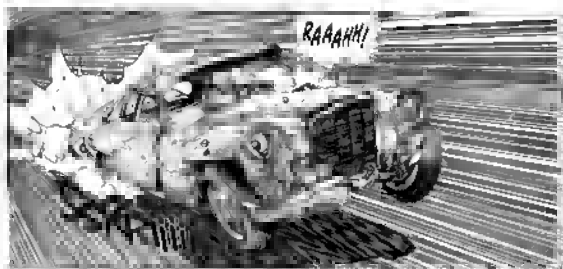


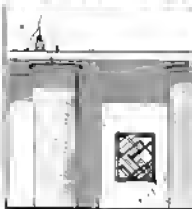


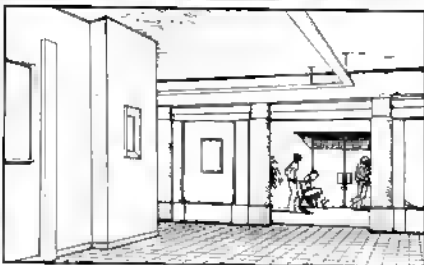




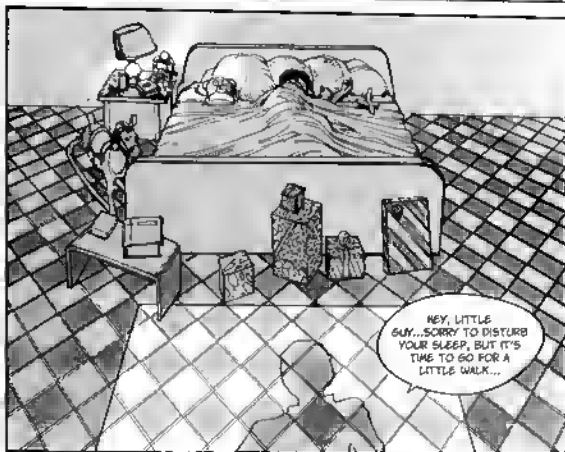






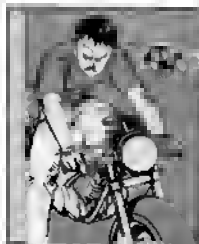




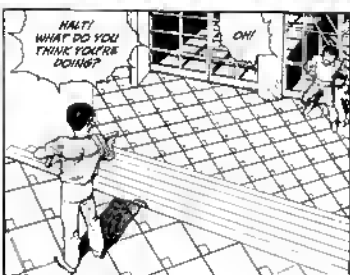


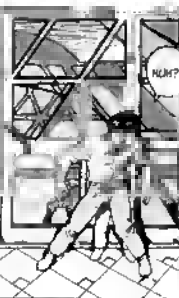
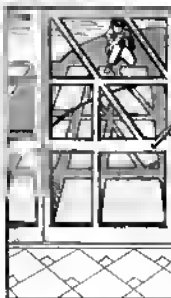


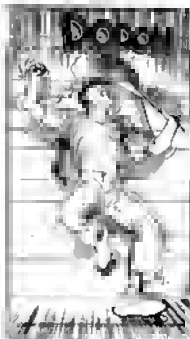
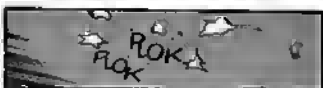


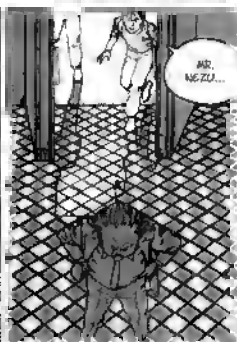
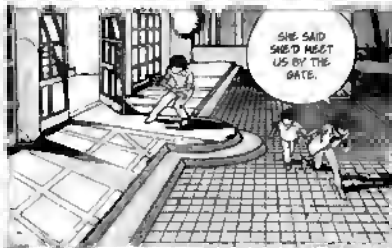






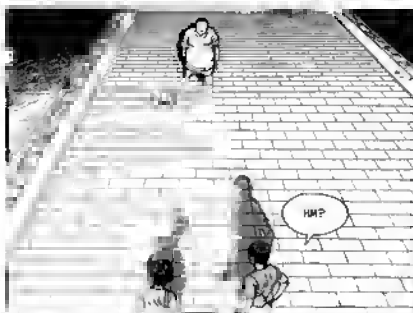
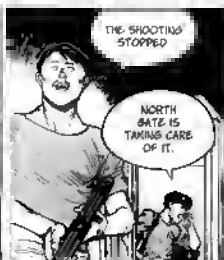


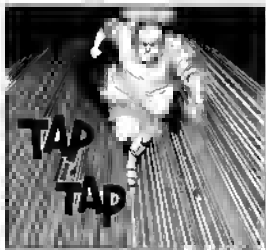


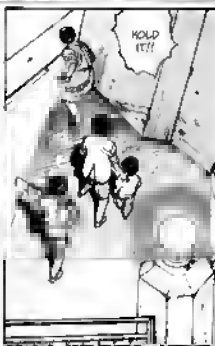
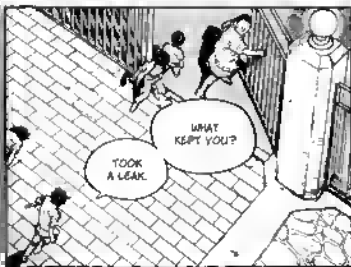




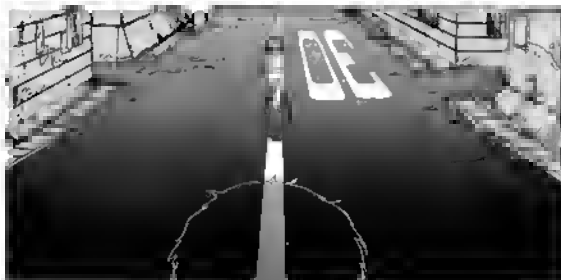
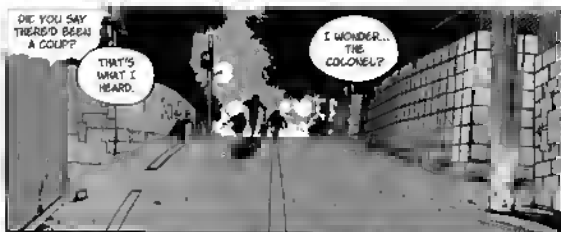


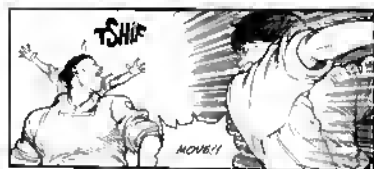
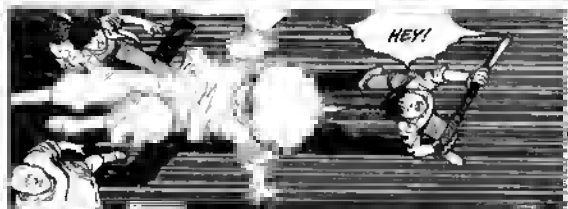


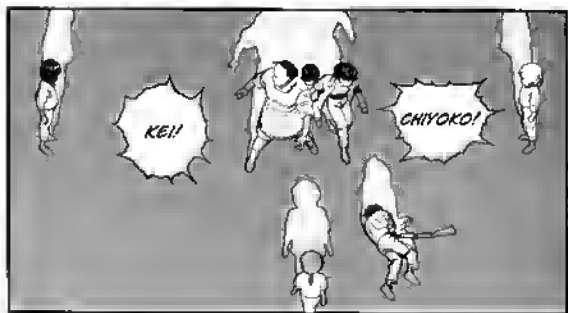


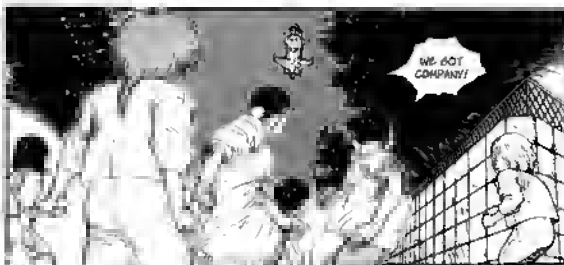


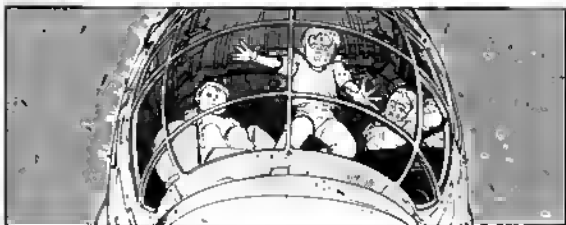
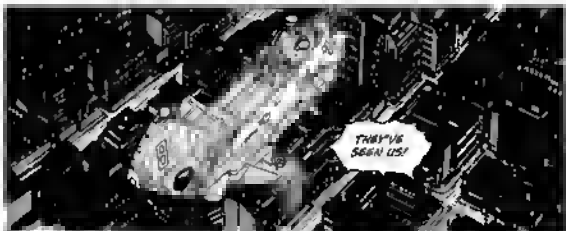












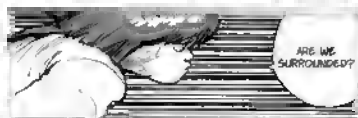






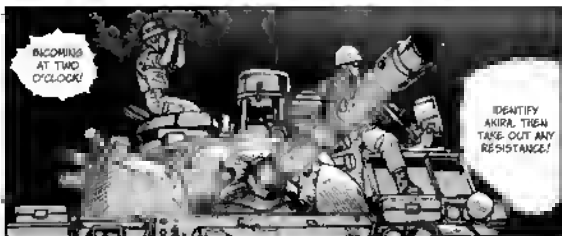
















THREE
GIRLS...?

YES...WITH
POWERS LIKE
OURS



THAT'S PRE-
POSTEROUS,
TAKASHI!!

WHO
COULD THEY
BE?!



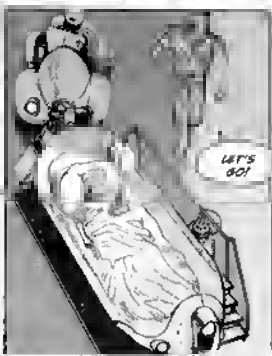
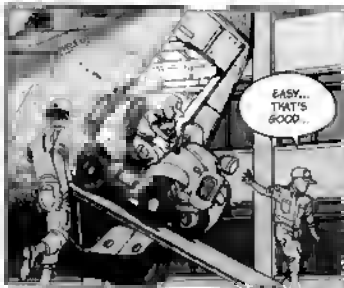
AND THEIR
ABILITIES?

JUST HOW
POWERFUL ARE
THEY MASARU?

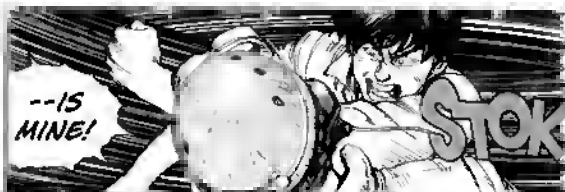


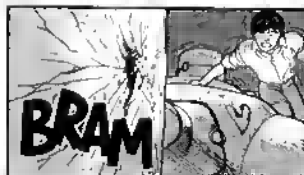
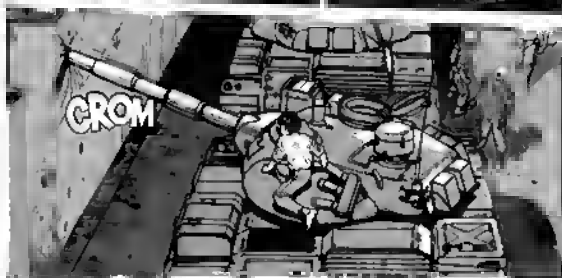
THEY CAME...
FOR AKIRA ..

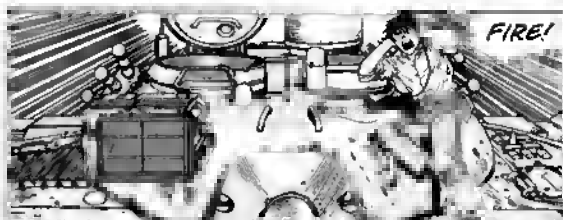
THAT'S
ALL I
KNOW...

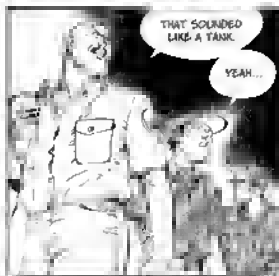


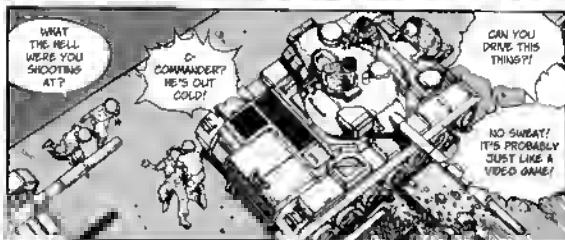


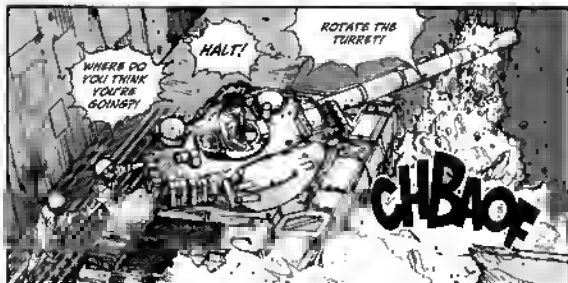
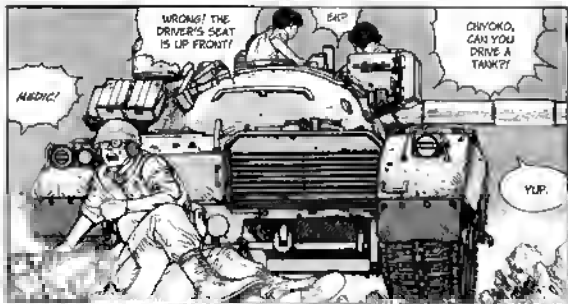






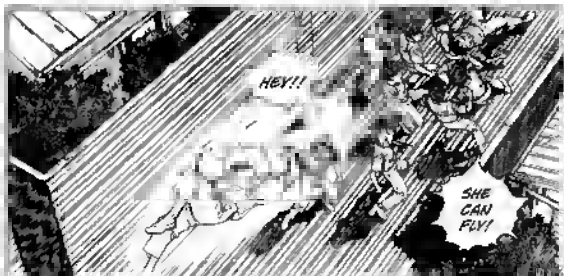




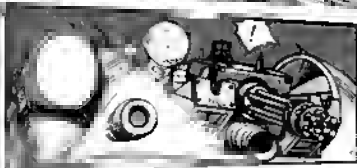
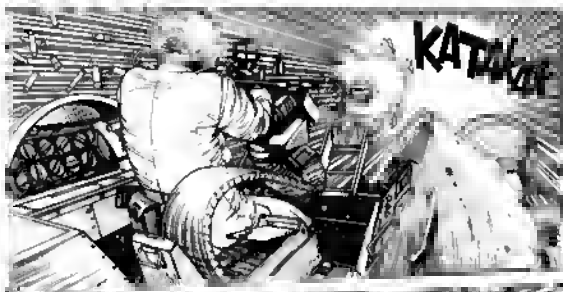






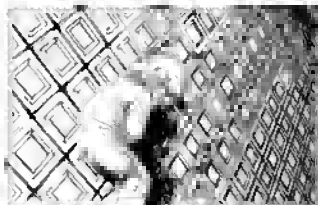


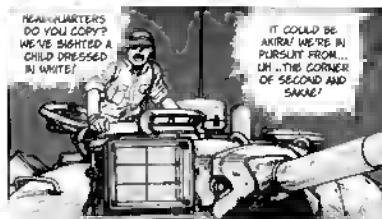
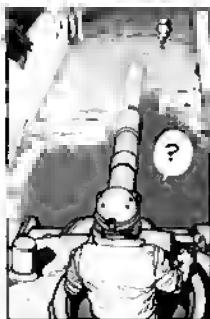
















DID YOU HEAR
THAT? AKIRA'S IN
THE
DISTRICT!

LET'S
GET OVER
THERE!



HOW ARE WE
SUPPOSED TO
GO ANYWHERE,
NOW THAT YOU
GOT US INTO
THIS? YOU
MORON!



AAAAH! MY
HOUSE—P

KROPE

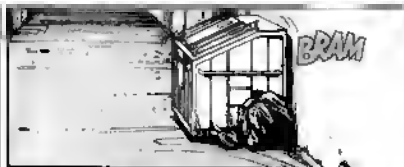
'SCUSE
US! COMIN'
THROUGH!

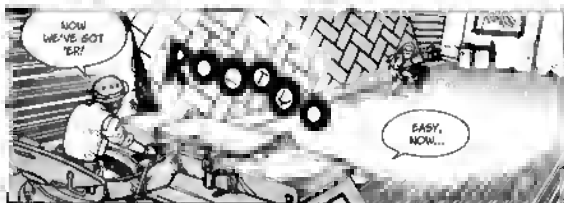


BROOBRO

SORRY
'BOUT
THAT!

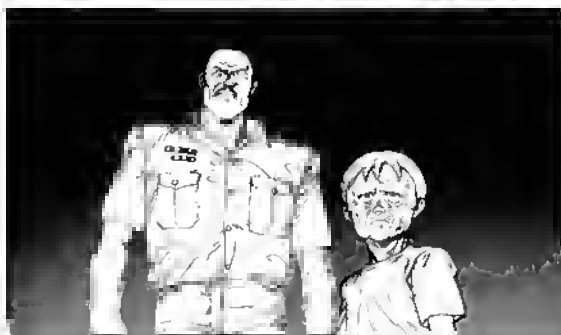
DARLING!
SPEAK TO ME!



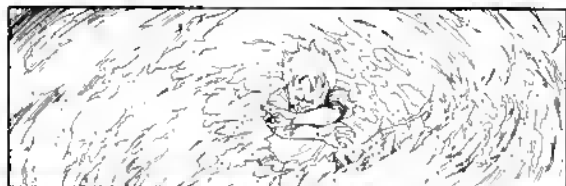




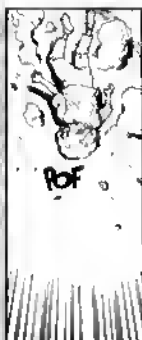


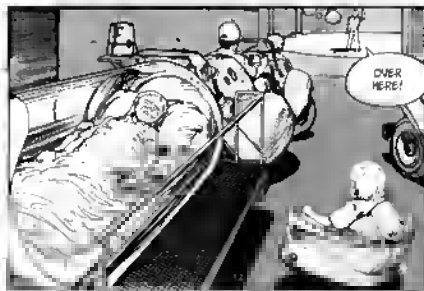




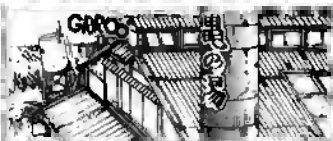




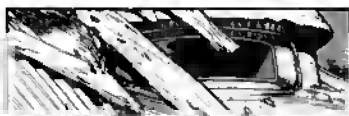


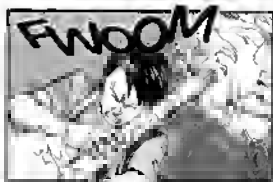


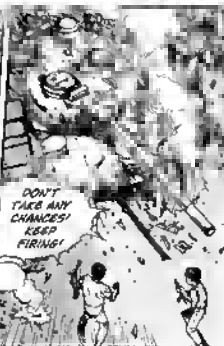
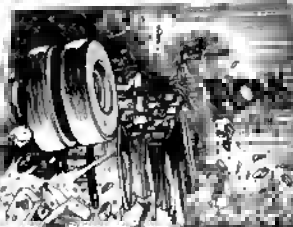


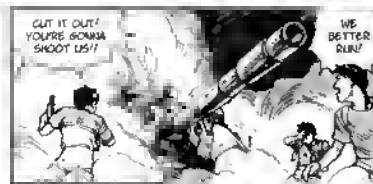


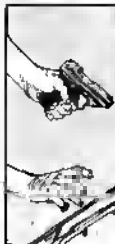


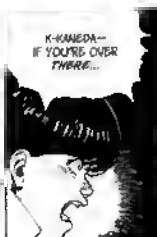




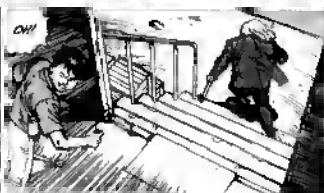






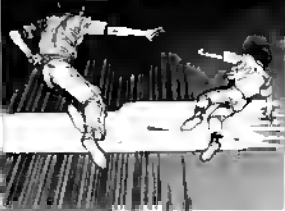






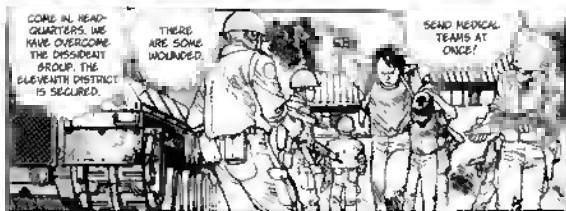




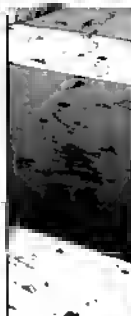
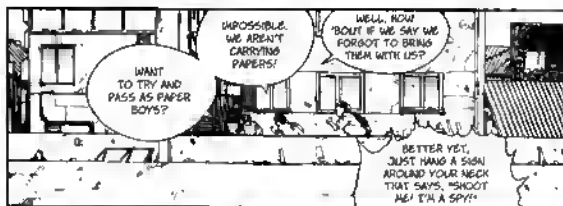


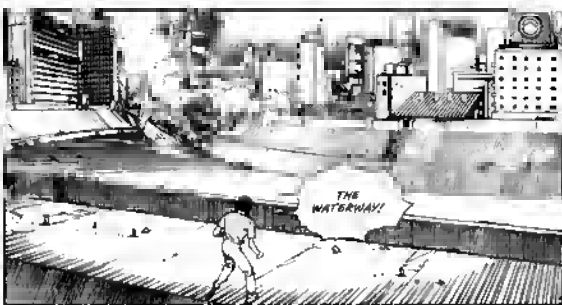


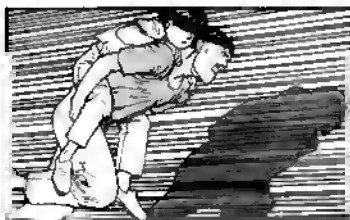
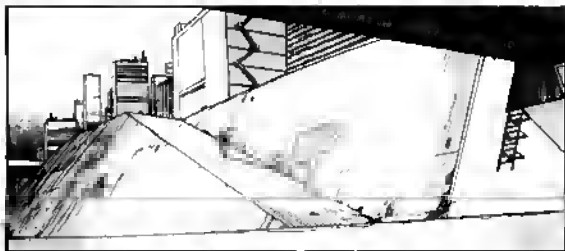
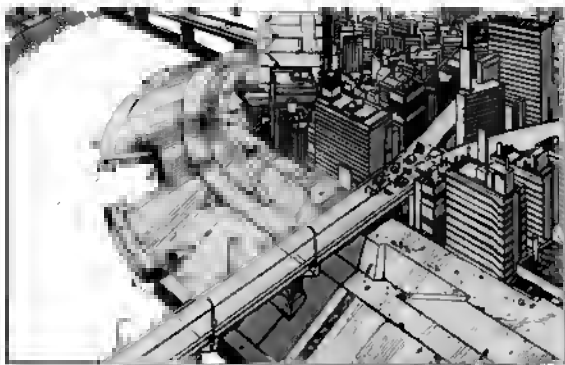


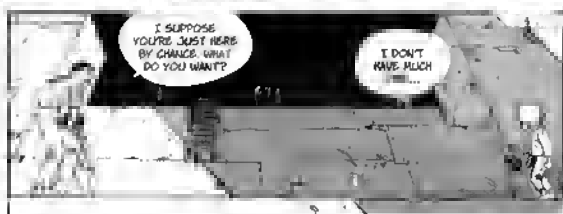












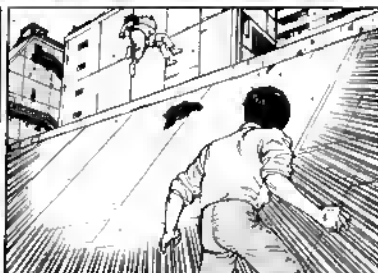


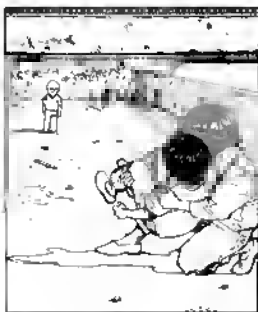


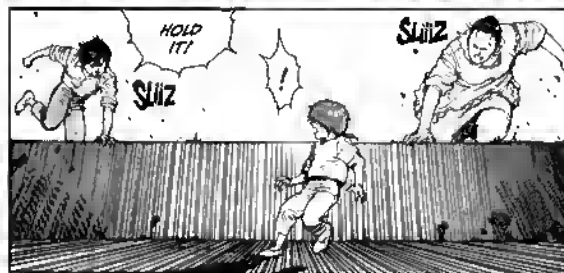


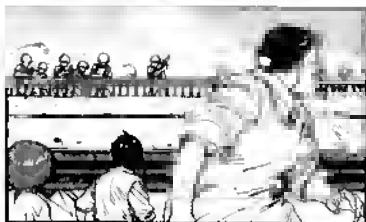
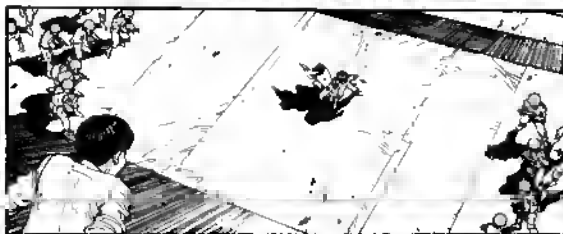




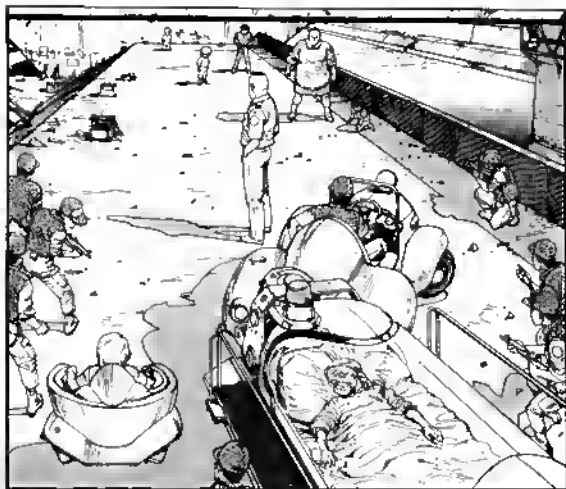


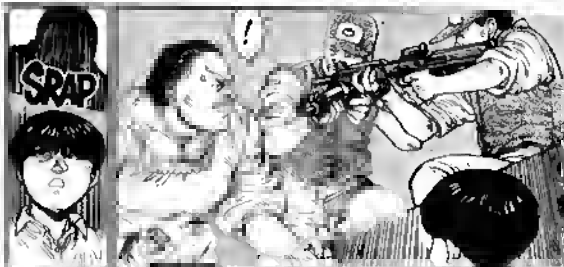




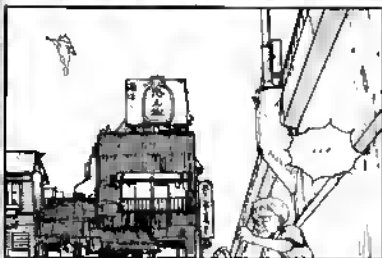


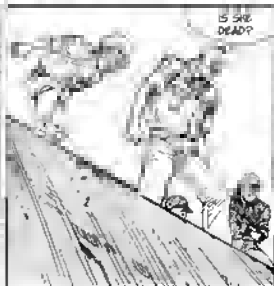
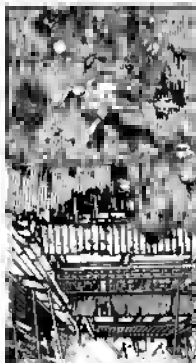






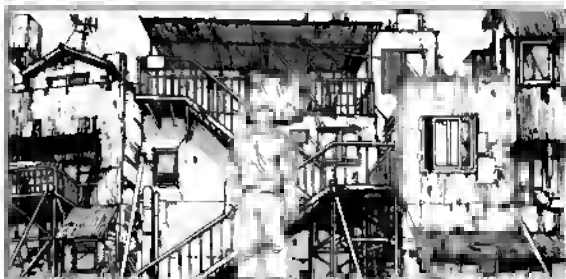








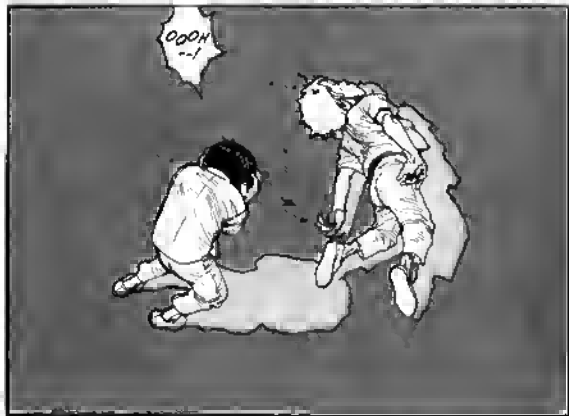
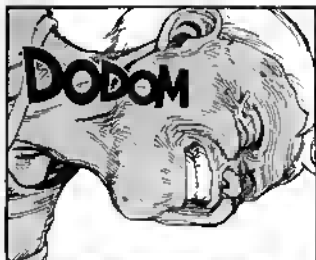


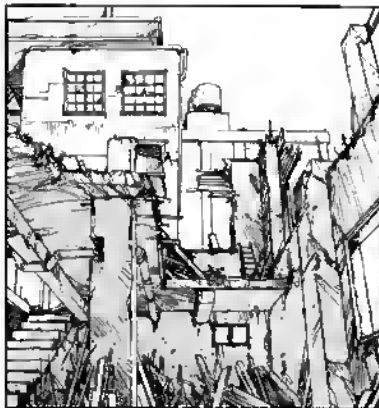


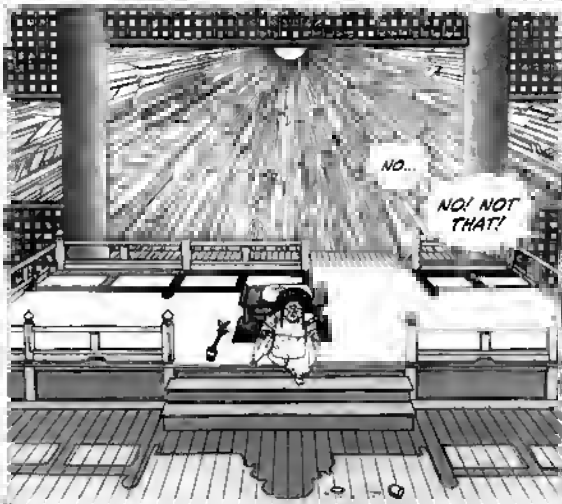






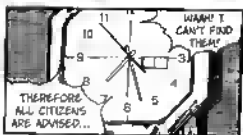
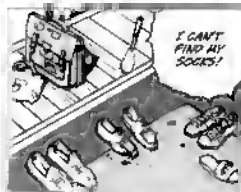


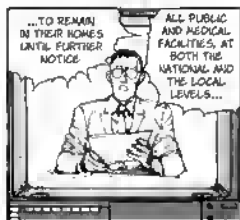


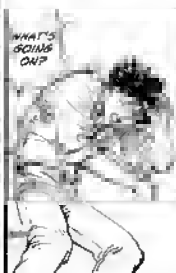
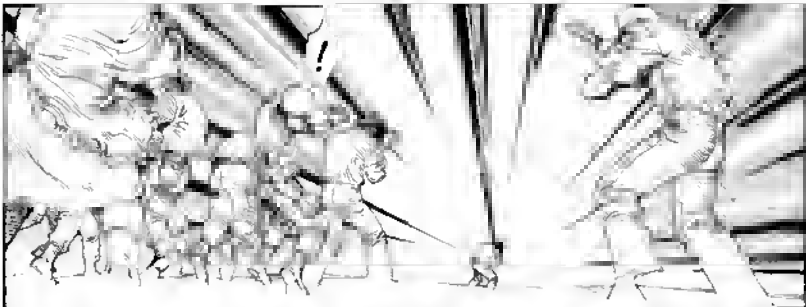
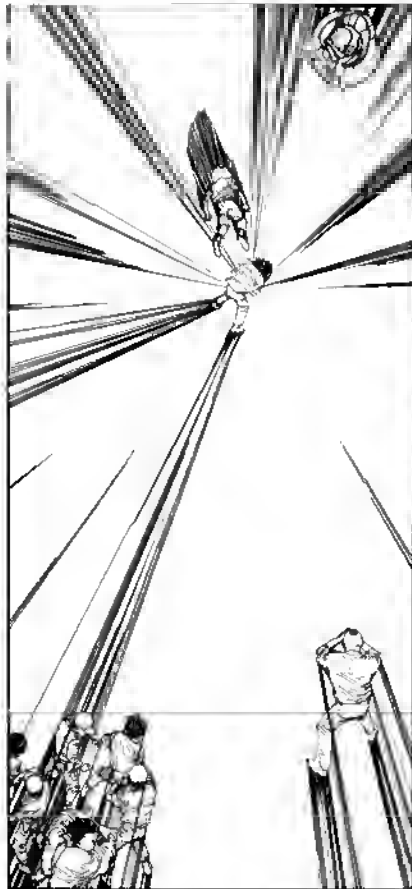












WHAT'S
GOING
ON?



THE LIGHT
IS CONCENTRATED
AROUND AKIRA...!

IT'S AS IF
HE'S PULLING
IT IN!!



AKIRA HAS
AWAKENED!



HA... HASARU!

WE NEED TO GET
THESE PEOPLE TO
A SAFE PLACE... AS
MANY OF THEM AS
POSSIBLE...



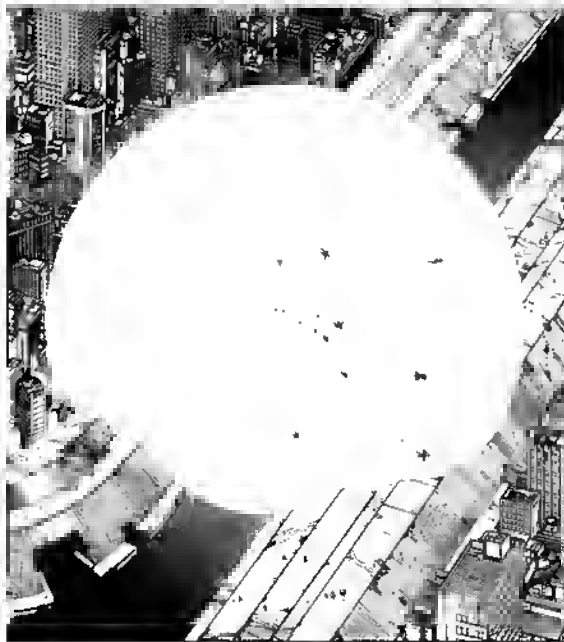
OKAY... BUT
WHERE?

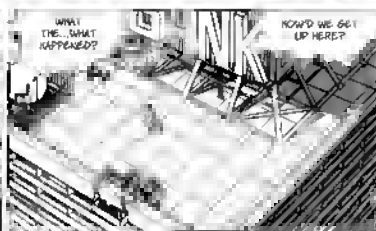
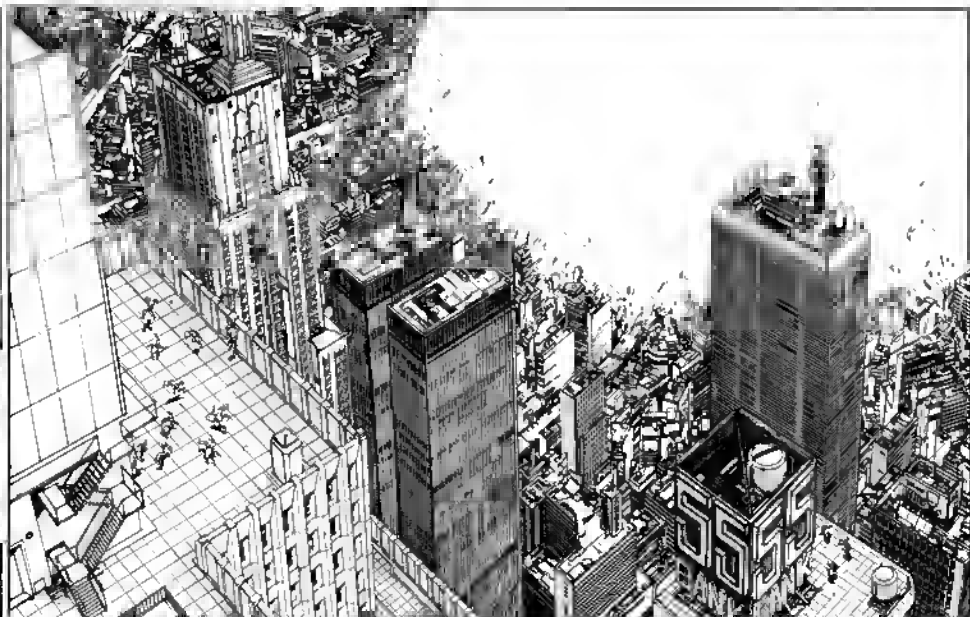
WE'VE GOT TO
HURRY OR WE'LL
BE TRAPPED
HERE TOO!

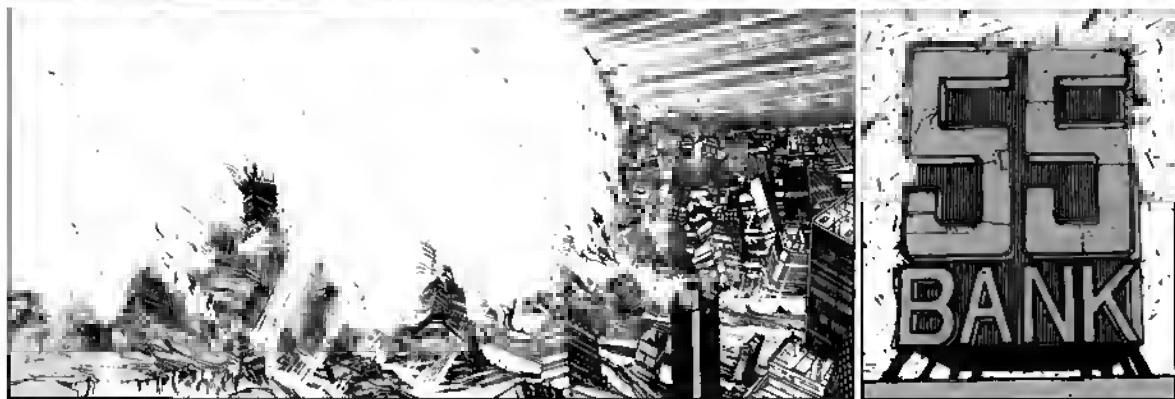


LET'S
GET THEM
TO THE TOP
OF THAT
BUILDING!





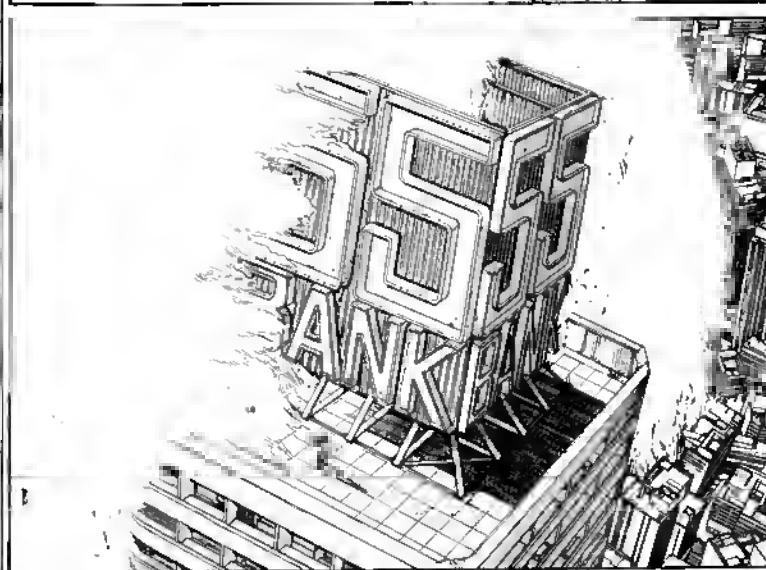




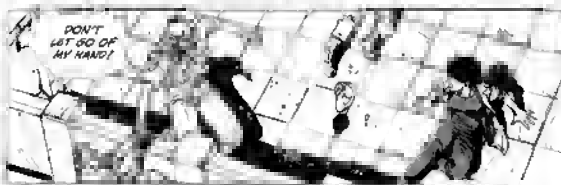
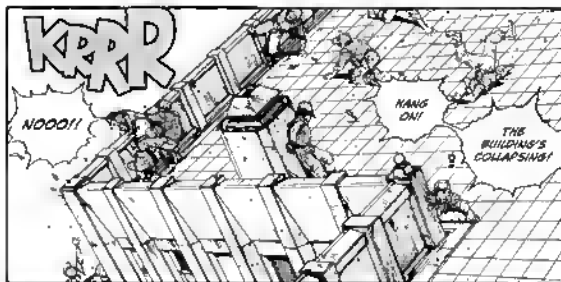


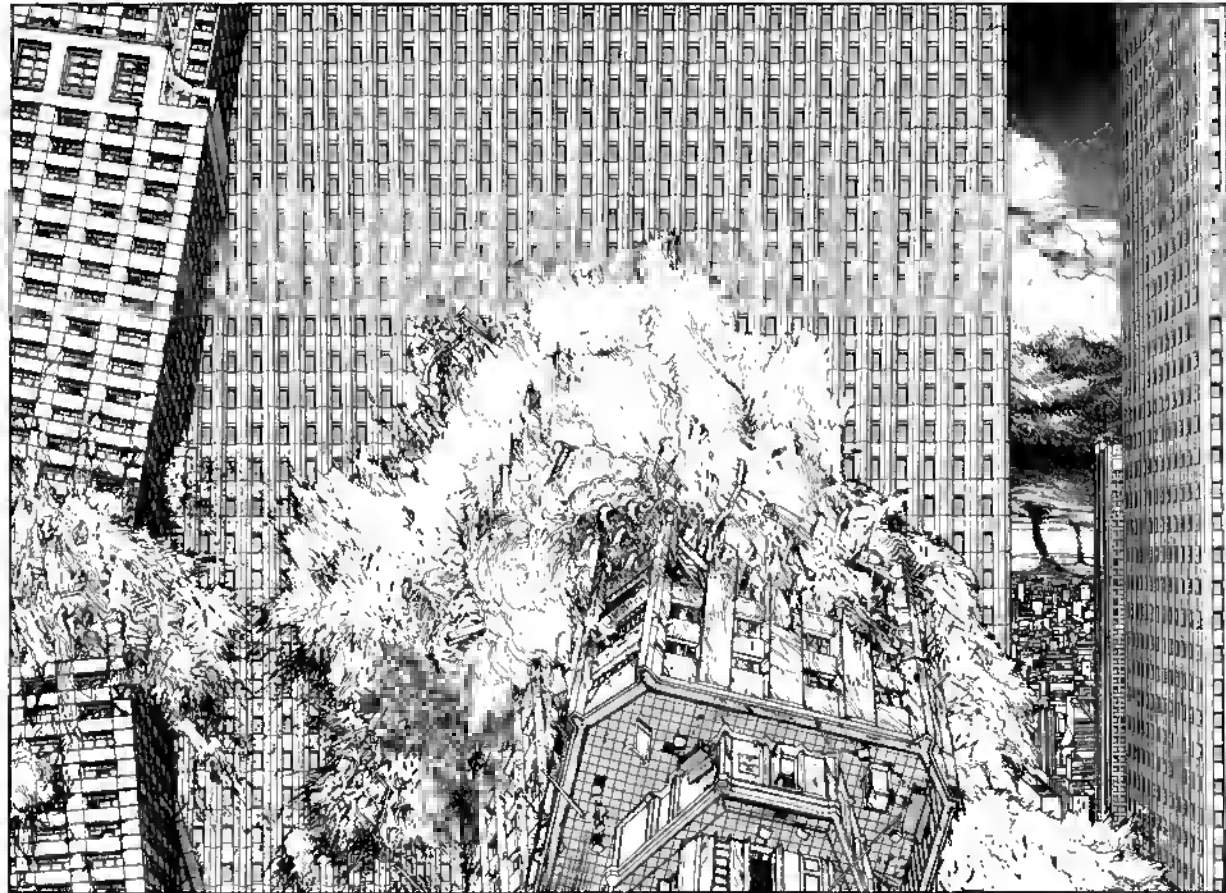


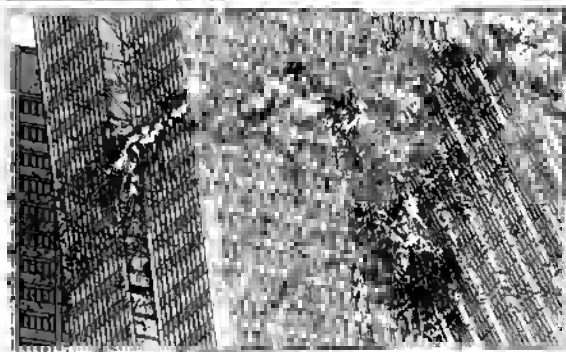
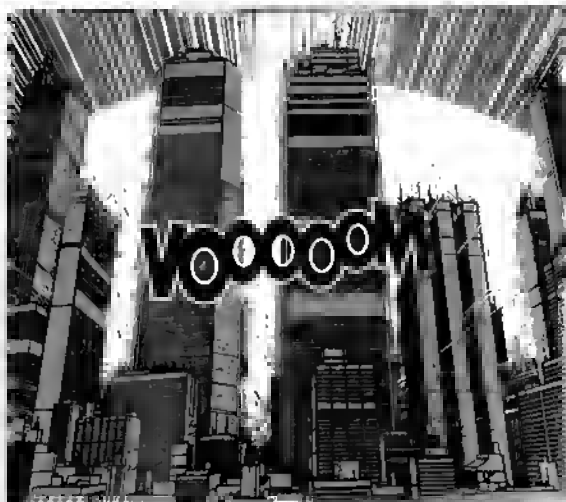




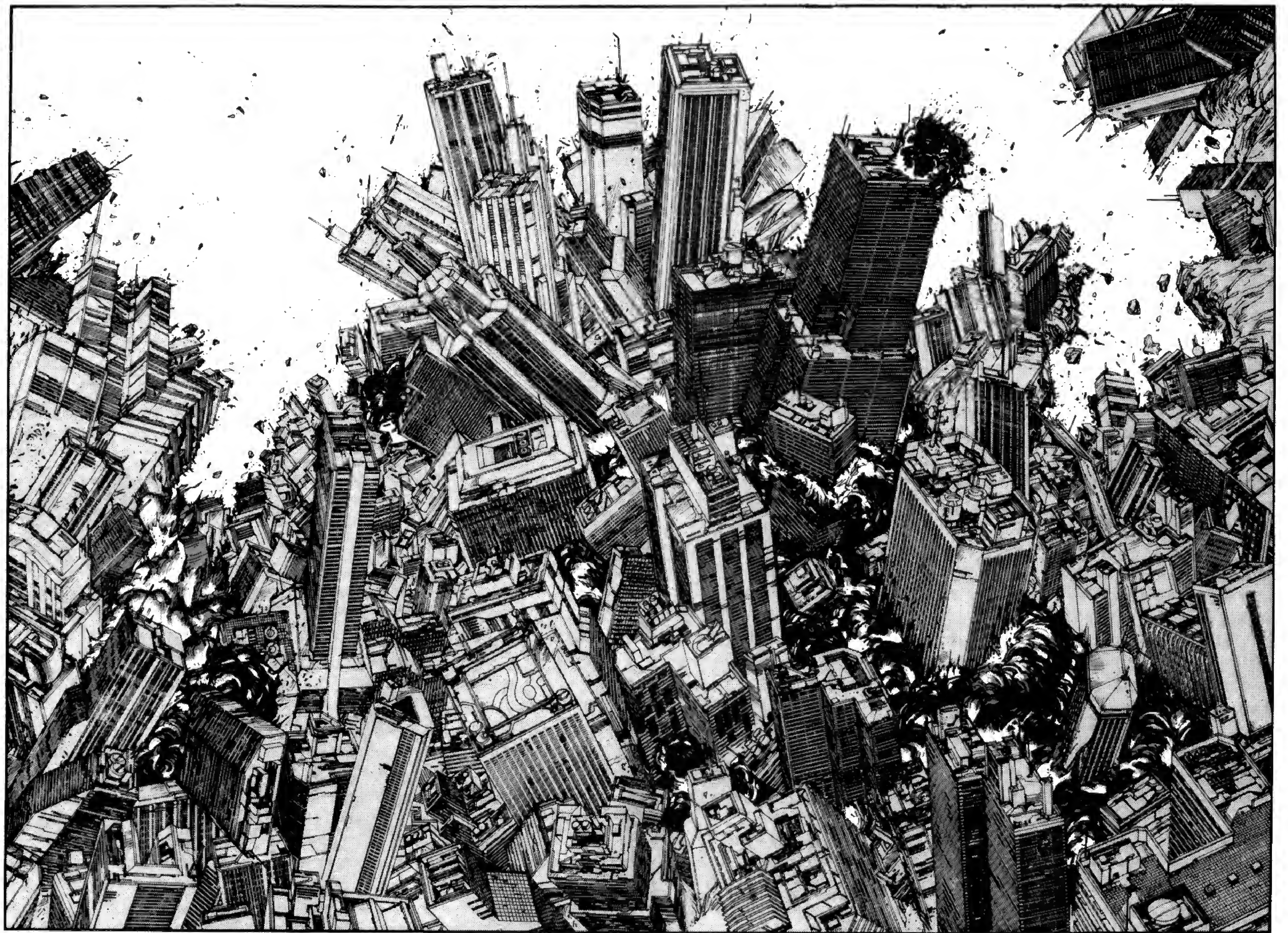


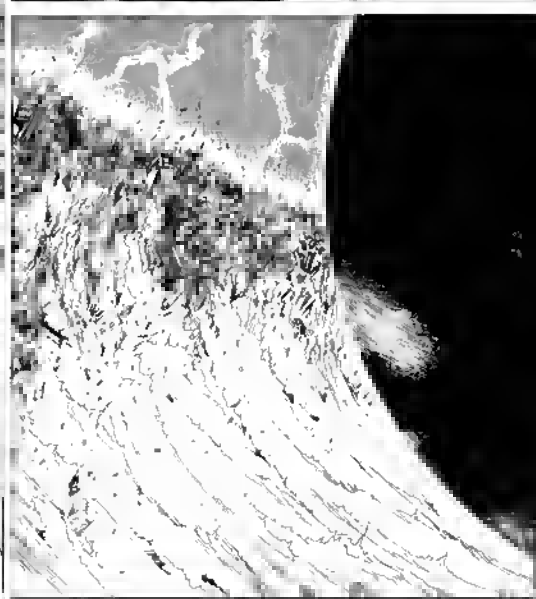
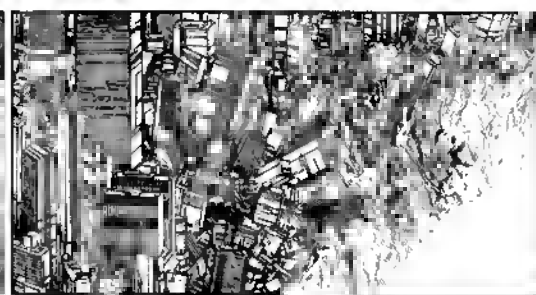




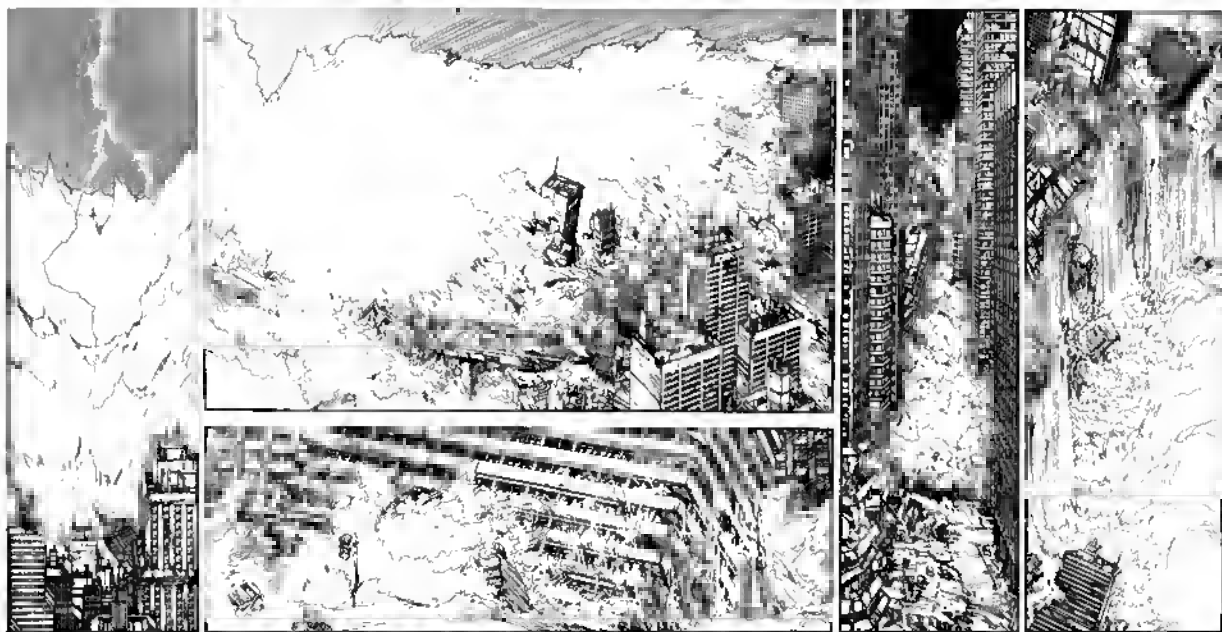


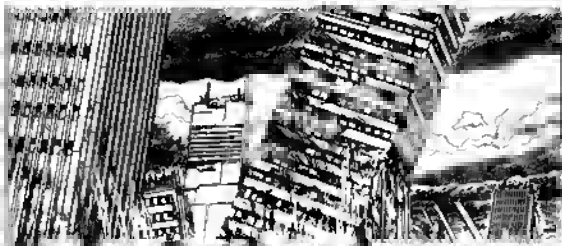




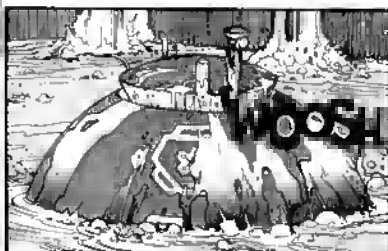




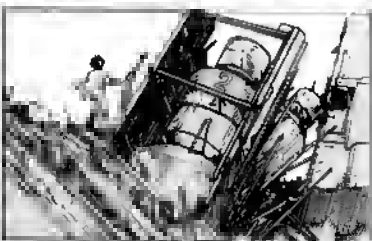


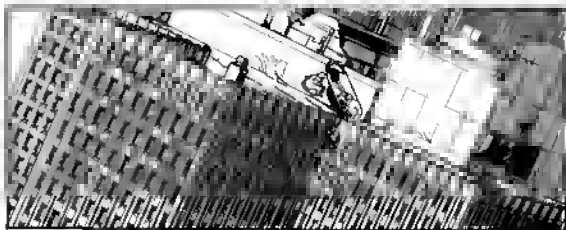


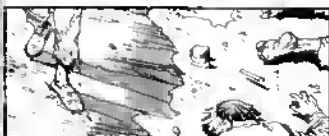


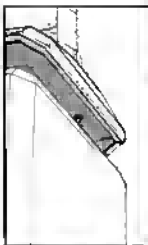


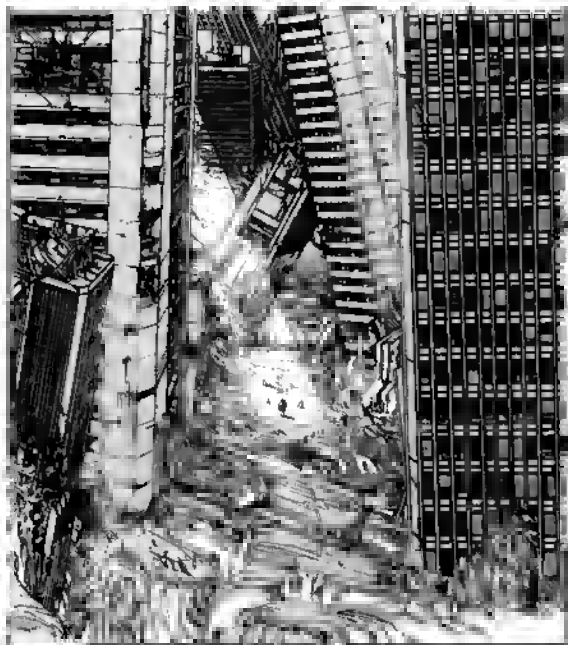


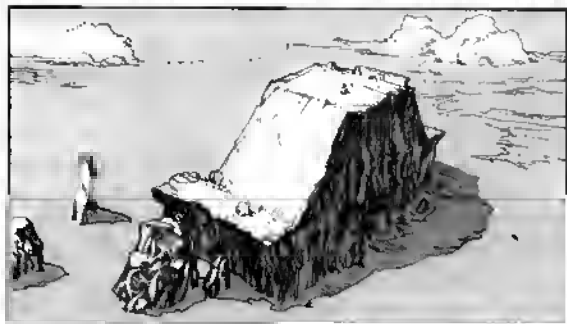


















KATSUHIRO OTOMO

Katsuhiro Otomo was born in 1954 in Japan's Miyagi Prefecture, a rural province some 300 miles northeast of Tokyo. While in high school, Otomo became, in his own words, "crazy about the movies." The young artist often traveled three hours by train just to see films, and the influence of cinema is a constant thread that runs through Otomo's work.

Soon after graduating high school, Otomo moved to Tokyo with the goal of becoming a comics artist. His first professional work was *Jyu-sei* (*A Gun Report*), an adaptation of the Prosper Mérimée novella *Mateo Falcone*, which appeared in the weekly magazine *Action*. Otomo went on to create a series of short stories, usually twenty to thirty pages, challenging works that captured widespread critical acclaim in Japan. A 1980 review in the *Asahi* newspaper said, "Just as the New Cinema movement had demolished the old style of Hollywood filmmaking to usher in a fresh style of movie production in America, Katsuhiro Otomo... came to Tokyo to create a new comics style and shattered the conventions existing in manga."

In 1979, publication began on Otomo's first serialized work, *Fireball*, a story built around a "mac versus computer" theme. Though the series was never completed, *Fireball* marked the beginning of Otomo's interest in science-fiction themes and was the forerunner of future work that would define his comics career and firmly establish him internationally as one of the acknowledged masters of the comics medium. *Domo*, first serialized in 1980 and collected in 1983, became a best seller and was the first manga to win the coveted Science Fiction Grand Prix Award, Japan's equivalent to America's Nebula Award. The media

attention gained from this landmark achievement made Otomo one of the best-known comics authors in Japan. Critics raved about *Domo*, a story that combined terrifying paranormal genre elements with poignant observation of urban life in modern Japan. From the *Yomiuri* newspaper: "The weirdness that lurks in the seemingly peaceful living environment of a huge housing complex symbolizes the precariousness hidden at the bottom of today's living conditions in Japan."

Upon completion of *Domo*, Otomo began work on *Akira*, a two-thousand-plus-page epic of staggering illustrative virtuosity and gut-wrenching thematic power. Ten years in the making and eventually collected in six volumes, *Akira* went on to win every possible award and spawned video games, an animated feature film directed by Otomo himself — compared favorably by critics to science-fiction masterpieces such as *Blade Runner* and *A Clockwork Orange* — and a blizzard of merchandise. *Akira* has been published in virtually every language and stands not only as one of the crown jewels of manga, but is regarded by many as the finest work of graphic fiction ever created, anywhere. While the completion of *Akira* marked the beginning of Otomo's moving away from comics — his only major comics work since *Akira* has been the writing of *The Legend of Mother Sarah* — it began his odyssey as a filmmaker. After completion of the animated *Akira*, Otomo has gone on to work on a variety of animated films, including *Labyrinth Stories*, *Robot Carnival*, *Ranjin Z*, *Sprigzen*, and *Memories*, an anthology of adaptations of earlier Otomo comics stories. Otomo also directed the live-action *World Apartment Horror* as well as television commercials for Honda, Suntory, and Canon. Otomo lives and works in Tokyo.

IN THE 21ST CENTURY,

The glittering Neo-Tokyo has risen from the rubble of a Tokyo destroyed by an apocalyptic telekinetic blast from a young boy called Akira — a subject of a covert governmental experiment gone wrong now imprisoned for three decades in frozen sinners. But Tetsuo, an ensnared youth with immense paranormal abilities of his own, has denn the unthinkable: he has released Akira and set into motion a chain of events that could once again destroy the city and drag the world to the brink of Armageddon. Resistance agents and an armada of government forces ram against the clock to find the child with godlike powers before his unstoppable destructive abilities are unleashed!

One of the three international classics of graphic fiction and unavailable for nearly a decade in America, *Akira* has once again taken America by storm. Artist/writer/filmmaker Katsuhiro Otomo is acclaimed worldwide as a master storyteller, and *Akira* showcases Otomo at the peak of his creative form. *Akira* is a timeless, epic work of unforgettable beauty, horror, and imagination.

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